

FERDINANDO CARULLI

# VENTIQUATTRO PRELUDI

*op. 114*

per chitarra

*Edizione critica e diteggiatura di Alvaro Company*

"L'ARTE DELLA CHITARRA"

*collana di musiche per chitarra diretta da Alvaro Company*



EDIZIONI SUVINI ZERBONI - MILANO

# VENTIQUATTRO PRELUDI

op.114 per chitarra

Edizione critica e diteggiatura di Alvaro Company

FERDINANDO CARULLI

★)  $\text{♩} = 116$

*simile*

1

Altre formule di esecuzione:

$\text{♩} = 96$

a) *3* *3* *3* *3*

b) *3* *3* *3* *3*

c) *3* *3* *3* *3*

\*) Ad eccezione del *Presto* del Preludio n. 12, Carulli ha lasciato "ad libitum" lo stacco del tempo di tutti gli altri preludi; le indicazioni di metronomo e i segni d'espressione sono solo un suggerimento del revisore.

$\text{♩} = 104$

2

*f* *p*

*mf* (*v*)

*mf*

*f* *p*

Altra formula di esecuzione:

$\bullet = 60$

Altre formule di esecuzione:

[illegible]





♩ = 108

5

mf p

mp

mf

II I

Altre formule di esecuzione:

a) b) c)

p m a m p m a m

p a m a i a m a

p m a m i m a m

$\text{♩} = 100$

I

6  $f^p$

2 1 1

3 i m i a i m i

3 1 4

0 1 0

2 1

2 3 4

2 4 1

0 1

0 1 0

4 1

2 1

0 3 4

I

2 1 1

0 1 0

I

2 1 4

III

4 1 0

I

0 3 4

I

2 1 1

0 1 0

I<sup>®</sup>

2 1

Altre formule di esecuzione:

$\text{♩} = 100$

a)  $p$  m i m a m i m

b)  $p$  i m i a i m i

c)  $p$  m i m a m i m

$\bullet = 66$

7 *mp* *p* *il basso ben cantato* *simile*

Measures 7-12 of the main score. Measure 7 includes the instruction *mp* and *p*. Measure 8 includes the instruction *il basso ben cantato*. Measure 9 includes the instruction *simile*. Measure 10 includes the instruction *mf*. Measure 11 includes the instruction *mp*. Measure 12 includes the instruction *mf*.

Altre formule di esecuzione:

a) *p* *p* *p* *p*

b) *p* *p* *p* *p*

c) *p* *p* *p* *p*

Three alternative execution formulas (a, b, c) for the main melody. Each formula shows a different fingering and dynamic approach for the same melodic phrase.



♩ = 112

8

*mp* *p*

*rinforzando*..... *mf*

*mp* *p*

*poco meno*

*mf*

*mp*

*p*

★) Sollevare dalla ⑤ e ④ l'estremità del dito indice M.S., continuando però a tenere il capotasto sulle corde acute con la sola 1<sup>a</sup> falange.

9

$\text{♩} = 63$

*mf* *p*

*f*

*mp*

*p* *cre.*

*scen.*

*do*<sup>2</sup>

*f*

*p*





♩ = 108

11

*mf* *p* m i p m i p i m

II

*f*

*mp* 0

I

*mf*

II

*mf*

*f*

*f*



0 3

0 0 1

4 3 2

*p* 2 0

*crescendo*...

2

II

4 0 0 1

4 3 2

2 0 0 1

4 1

3

1

IV

0 0 1

1 ③ ④

2 4

*mf* 0

*f*

(IV)

2 1 3

1 2 4

1 2 4

*mp* (cco)

(IV)

2 1 3

Altre formule di esecuzione:

The image displays six musical exercises, labeled a) through f), for the right hand of a piano. Each exercise is written on a single staff in treble clef with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The exercises are as follows:

- a)** A sequence of eighth notes: p i m p i m p a. The notes are: p (C4), i (D4), m (E4), p (C4), i (D4), m (E4), p (C4), a (F#4).
- b)** A sequence of eighth notes: p a m i m i m. The notes are: p (C4), a (D#4), m (E4), i (F#4), m (E4), i (D#4), m (C#4).
- c)** A sequence of eighth notes: p m i m i m. The notes are: p (C4), m (D4), i (E4), m (C4), i (D4), m (E4).
- d)** A sequence of eighth notes: i m a i m a m. The notes are: i (D4), m (E4), a (F#4), i (D4), m (E4), a (F#4), m (C#4).
- e)** A sequence of eighth notes: m i m i m i m. The notes are: m (E4), i (F#4), m (E4), i (D#4), m (C#4), i (F#4), m (E4).
- f)** A sequence of eighth notes: m i m i m i m. The notes are: m (E4), i (F#4), m (E4), i (D#4), m (C#4), i (F#4), m (E4).

Presto ♩ = 152

12

mp p

mf

mp

p

crescendo.....

mp

p

Altre formule di esecuzione:

a) b) c)

$\text{♩} = 96$

13

mp p

mf

f

mp

f

mp

p cresc. ....

mp

cresc. ....

mf

f

mp

mf

f

mf

a

i

mf



$\text{♩} = 100$

14

V IV

*f* *p* *mp*

V IV

*f* *mp*

V

*f* *mp*

*f* *mp*

V

*f* *mp*

*mf* *p*

*mp* *p* *crescendo* .....

*poco* ..... *a* ..... *poco*



II

*mf*

I

*mp*

V

*mf*

*mp*

*mf*

V

*mf*

*p1*

Altre formule di esecuzione:

a) *p*

b) *p*

c) *mp*

d) *p*

e) *p*

f) *p*

g) *p*

♩ = 54

15 *p p* *p* *i m i a* *i m i a*

*mp* *i m i a*

*mf* *f* *i m i a*

*mp* *i m i a*

*p* *i m i a*

*mf* *i m i a*

*f* *p* *i m i a*

\*) vedi nota a pag. 16

♩ = 126

16

VII V

*p* *f*

*p* *f*

*p* (in evidenza le  
note col trattino)

*p* *f*

III V

*mp* *sf* *p* (eco) *mp* *sf*

III

*p* (eco) *mf*



The musical score consists of seven staves of music in G major (one sharp). The notation includes various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-4. The piece is divided into sections labeled with Roman numerals I through V. The dynamics range from piano (p) to fortissimo (ff).

The first staff begins with a *mp* (mezzo-piano) dynamic. The second staff begins with a *p* (piano) dynamic. The third staff begins with a *pp* (pianissimo) dynamic and includes the lyrics "cre... scen". The fourth staff begins with a *poco* (poco) dynamic and includes the lyrics "...do... poco... a...". The fifth staff begins with a *poco* dynamic and includes the lyrics "...poco... f". The sixth staff begins with a *mf* (mezzo-forte) dynamic. The seventh staff begins with a *ff* (fortissimo) dynamic and includes the lyrics "a m i".



17  $\text{♩} = 116$

III

VII

VII

mp p p mf f f mp p f mp p f mp

2 4

3 4

2

1

*p*

*f*

III

2 1 3

3 2 1

*mp*

1

4

II

I

2 1

4 2 1

*poco meno*

1

3

II

3

*p*

2

0

II

3 2 4

2

3

*mf*

0

0 0 1

0 0 0

3 1 4

2

2

0

1 0 2

1 0 2

*a m i*

*mp*

*p*

Altra formula di esecuzione:

*p*

*p*

*p*

*p*

(9<sup>a</sup> battuta)

18

$\text{♩} = 96$

*mf* *p*

*poco meno*

*diminuendo* .....

*...poco.....a.....poco.....p*

*mf* *p*

*mf* *p*

*mp*



3 1 4

3 0 1 3

1 2 4

2 0 1 2 4 2

*mp* *crescendo* ..... *p* *poco* .....

4 2 3

3 1 2

3 1 4

2 1 3

..... *a* ..... *poco* .....

2 3 - 3

1 4

*ff* ⑤

2 3 - 3

1 4

*f* ⑥

1 1 2

0 0 2 4

*mf* ③ ⑥

1 2 3 2

III

P 1 4 5 3 2 1





20

$\text{♩} = 120$   
III

V

*pp* *mp*

*pp*

V

*pp*

*mp*

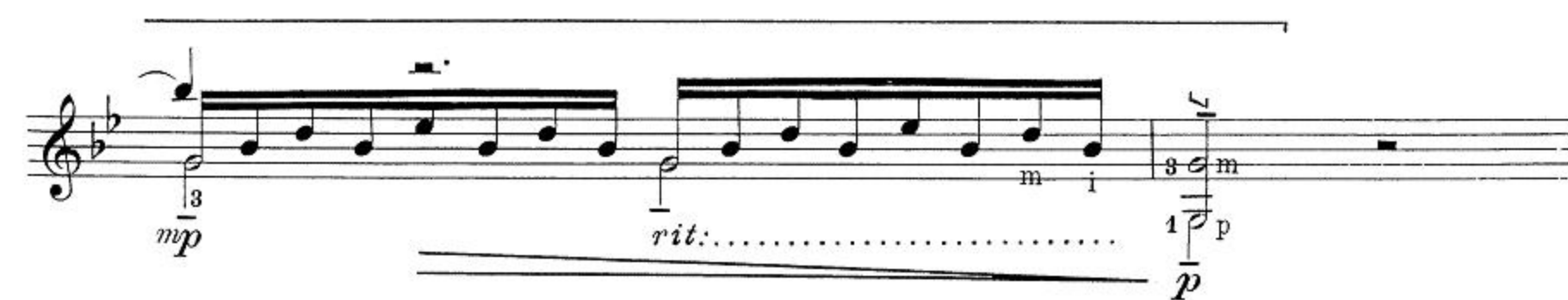
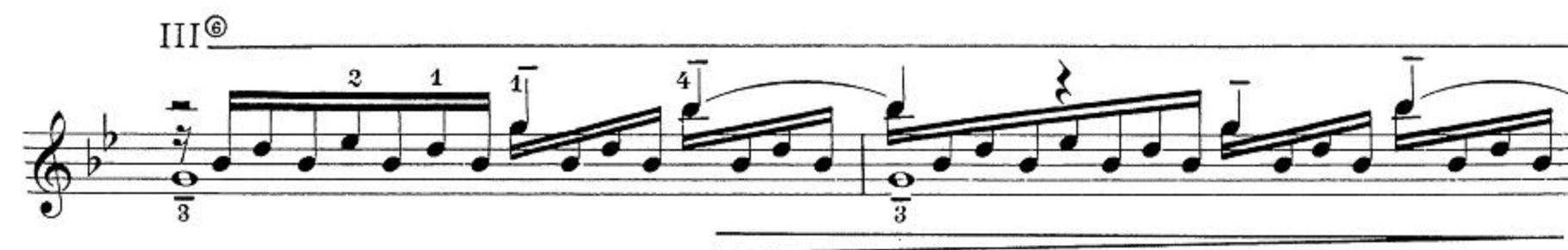
The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one flat (B-flat), and a 7/8 time signature. The music is divided into two measures. The first measure is marked with a '1' above the staff and contains a triplet of eighth notes. The second measure is marked with a '2' above the staff and contains a triplet of eighth notes. The system concludes with a double bar line. Below the staff, there is a '3' under the first measure and a '2' under the second measure, indicating the number of measures in each group.

(IV)

2 1 4 1

2 1 4 1

\* Anche se qui il *sol* non può strumentalmente essere tenuto per tutta la durata del suo valore (dovendo il dito 4 prendere il *re* sul quarto movimento), ho ritenuto opportuno ugualmente rispettarne lo schema grafico per coerenza musicale di scrittura.





♩ = 96

21

III VI III VI

*p* *mf*

i m a m i m a m i m a m i m a m

III VI III VI

VI

IV

I III

VI



## III⑤



## I



## III



## IV



## VIII④



VII

opp:  $\checkmark$  $\text{♩} = 112$ 

$\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$   $\checkmark$   
*m i m i m i m i*  
*m i a m i a*

VI

22

VII

VI

VII③

V④



VII

IX

VII<sup>④</sup>

VII VI VII VI

II II

IV IV

Altre formule di esecuzione:

amimamim

mimamima

(19<sup>a</sup> battuta)



II

The musical score consists of eight staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a style that suggests a guitar accompaniment, with many notes beamed together in groups of four or six. The lyrics are written above the notes: 'a i a m a' and 'm i a m i'. The score includes various musical notations such as accidentals (sharps, naturals), dynamics (p for piano), and articulation marks (accents, slurs). The piece concludes with a double bar line and a final chord marked with a 'p' (piano) dynamic.



♩ = 120

24 *mp* *p* *sf*

*simile mp sf*

*mp* *cre...*

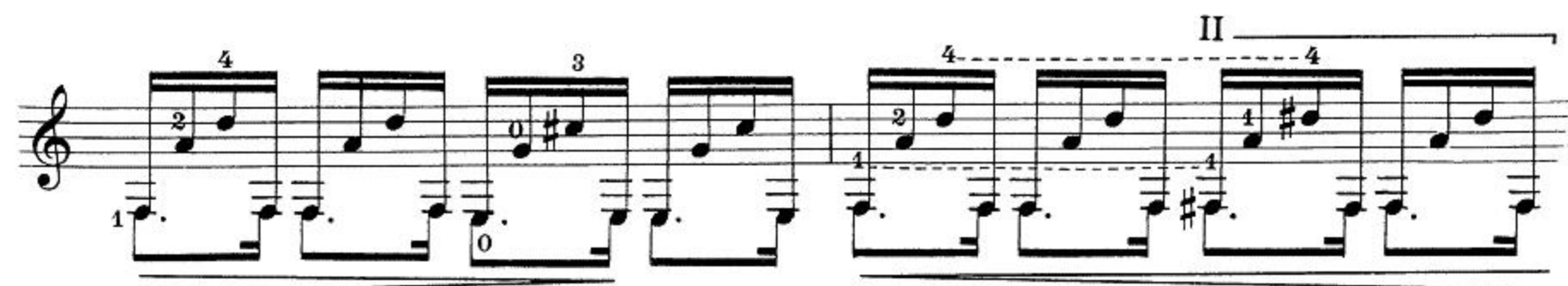
*scen...*

*do...*

III *f*

*mf mp sf*

III



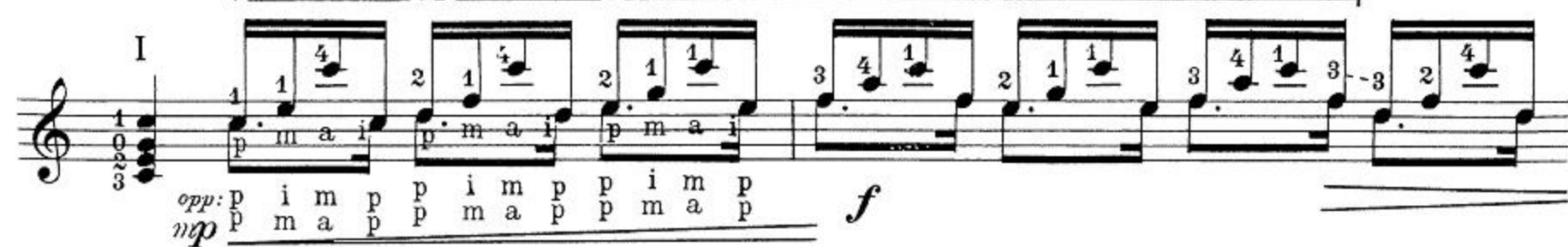
III



V

VI

VII



V

I

III



*mp* *mf* *p* *mf*

*opp: p i m p p i m p* *cre* ..... *scen* ..... *do* ..... *mf*

*mp*

Altre formule di esecuzione:

a) *p* b) *p* c) *p*